

The

Modeler's Resource

"Catering to the vehicular and figure kit builder"

"BIG DADDY"
ROTTEN

ISSUE #7
Mar/Apr '95
\$3.00 USA/\$4.20 Canada



STAINLY ED, I'LL HELP YOU! CME
ED, OL' BUDDY!!

GASP, NOW NEWTON
BAWH! ABOUT THAT
RAISE, THIS WEEK
O.K.? NEWTON? NEWTON!
NEWTON!

STOMP!

BE CONTINUED...

ME, F...

CREEP?
UHOH...
MAYBE
YOU'D BETTER
NOT HELP
ME!

DE

F

Our Showcar Issue with...
~ Ed Newton's Cars, Concepts & Kits



From the Editor...

Recently we were privileged to spend an enjoyable time with Mr. Ed Newton, who worked for Ed "Big Daddy" Roth in the 60's designing and creating full scale vehicles as well as offering designs that ultimately went into kit form. We were impressed with how much Mr. Newton knows not only about vehicles, but how realistically he is able to capture the essence of those vehicular images as well as non-vehicular images in his art. We think you'll be impressed too. That unique piece of art you see on the top of our "**LETTERS**" page was drawn by Ed, and we can't thank him enough for that. By the way, that's also Ed's Bathtub vehicle I'm airbrushing up above which he created for Eldon models, and was also later released by Doyusha. Mr. Tom Daniel was also kind enough to create some art for us this issue as well. Check our back cover.

This issue also boasts another Tom Gilliland article, as well as another "In the Arena" by Steve Goodrich and an in-depth multiple-part article about the high-tech alien you love to hate - *Predator*, by Mark Schaefer. We're also introducing another reviewer to you in this issue. His name is Dennis Murphy, a member of a local IPMS Chapter here in the San Joaquin Valley. He comes to us with plenty of

knowledge of many types of vehicles and vehicular kits. His first review for **The Modeler's Resource** is Monogram's '37 Ford Convertible with Trailer kit. You'll be able to read more of Dennis' reviews and articles in the issues ahead.

After long and hard deliberation, we've decided that beginning with Issue #8, **The Modeler's Resource** will become a quarterly publication. This will grant us more breathing room between each issue allowing us to concentrate more fully on the development of articles and features. Initially, **The Modeler's Resource** began as a 12 page bimonthly newsletter and because of your response, has evolved quite quickly into a full-fledged 24 page+ bimonthly magazine. Because of this, it is becoming increasingly difficult to keep up with deadlines and still maintain (*much less increase*) the level of quality that we've achieved. We haven't completely eliminated the possibility of returning to a bimonthly format in the future, but for now a quarterly seems the best way to go.

Because we will be increasing the number of pages in these quarterly issues, the cover price will be \$4.50 beginning with our next issue, number 8. This, in essence is the same for 4 quarterly issues ($4 \times \$4.50 = \18.00) that it has been for 6 bimonthly issues ($6 \times \$3.00 = \18.00) per year. Current subscribers, you will receive all of the issues for which you originally subscribed. This is our way of thanking you for your continued interest and patronage. New subscriptions and renewals will be offered at the new annual rate of \$18.00 per year (USA), which includes postage and handling for four issues. Advertising rates will remain the same for now. Any changes, will be published at a later date. Our publishing will continue to be just as prompt the first week of **January, April, July and October**. If you have any questions or comments, please do not hesitate to contact us.

If you haven't gotten in pictures of your diorama scene for our latest contest, please do so (*cf. Issue #6 for rules, etc.*). We will be announcing the winners in our next issue which comes out in July. You can also be looking for a separate "**The Best of The Modeler's Resource - Vol 1**" later this year. Stay tuned for details.

Fred

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and the list keeps growing
and growing...

The Modeler's Resource...
we're showing up
everywhere!

We are currently working to
expand our European and
Asian connection. We'll
keep you posted.

The Modeler's Resource

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~Coming up next in our July issue...*THE PARTY!!* and more~

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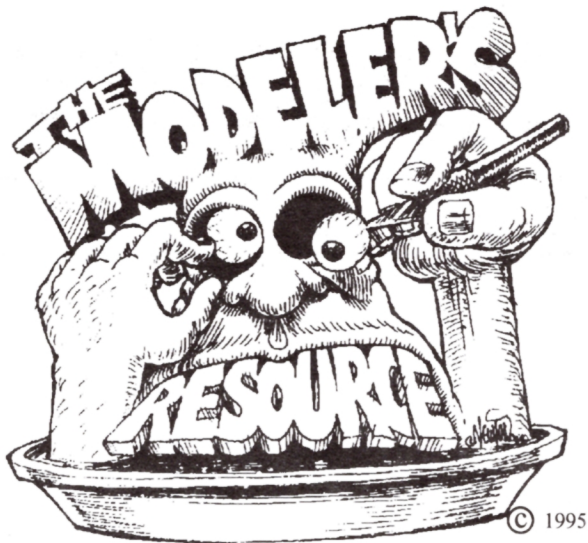
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This past December, we had a wonderful opportunity to sit down with Mr. Ed Newton and go over some of the aspects of his life before, during and after as a conceptual designer with Ed "Big Daddy" Roth.

You can read all about Ed "Newt" Newton including his Monkeemobile concept drawing shown on this issue's cover. Story begins on page eight of this issue.



LETTERS

Dear Modeler's Resource,

Thanks for putting out some great reading this past year.

Alfred Florez
Burbank, CA

Dear Modeler's Resource,

I just wanted to drop you a line and tell you I think (The) Modeler's Resource is great. I was very glad to see Tom Gilliland get an article in your publication. Tom and Kit Kraft were my first introduction into the kit building world and Tom has been a wealth of hints, tips and general information.

Also enclosed please find my check for a one year subscription as well as my entries into the "Great Diorama Scene Contest." Again, you guys are doing a great job. I look forward to receiving your next issue.

Best Wishes,
John Tucky
Los Angeles, CA

Dear John,

We're very glad you like our magazine. From the mail and calls we get, we know we're doing something right. We're as glad as you and others are regarding Tom's addition to the magazine. We've also learned a great deal about modeling from him and we're extremely glad that he has agreed to write articles for us.

Thanks also for your subscription and your photo entries. Our Great Diorama Scene Contest folder is getting thicker because of entries like yours.

~Editor

Dear Modeler's Resource,

Your magazine is improving with each issue. Tom Gilliland's and Steven Goodrich's columns add a great deal to the publication. Now, how about a regular or semi-regular feature on kit bashing and scratchbuilding science fiction subjects? I'm looking forward to your next issue.

Stay Happy,
Jim Bertges
Simi Valley, CA

Dear Jim,

We couldn't agree with you more concerning Tom and Steve. We're glad they're both here doing what they do. Your idea on kit bashing/scratchbuilding sci-fi kits is excellent. We'll get to work on it and see what we can do. Thanks for writing.

~Editor

Dear Modeler's Resource,

I'm the instruction sheet illustrator at AMT/Ertl. A lot of magazines and newsletters are routed across my desk each month. Yours is my favorite!

I like it so much that I would like (to subscribe and have) my own copies to keep at home! Keep up the good work.

Thanks,
Kirk Barron
Dubuque, IA

Dear Kirk,

Thanks for your kind words. Coming from someone like yourself is especially rewarding. We really appreciate your addition to the world of modeling too. Those instruction sheets simply wouldn't be the same without the great illustrations we see. Keep it up. Thanks again.

~Editor

Dear Modeler's Resource,

After reading about your publication in **AMAZING FIGURE MODELER**, and being relatively new to the "Garage Kit" hobby, I thought your magazine a worthy addition to my reading and reference arsenal. Thanks to you and the other "Resin Heads" out there publishing mags, we here in the "hinterlands" can be a part of this fantastic hobby!

Thanks,
David Dalzell
Alexandria, LA

Dear David,

We appreciate your comments. It's nice that so many folks feel we are adding something to this hobby. Keep in touch and let us know how we're doing in the "meeting-your-modeling-needs" department. Thanks for writing.

~Editor

The Resource Review

with Fred DeRuvo

What good is it to have a hard core lawman, without an antagonist? Never fear, because rising to the occasion is *Judge Death*, Dredd's most fearsome foe. Apparently Sidney (as he was called when he was a child) had a terrible childhood and wound up dealing death to his parents as well as his sister. With this gruesome act under his belt, he began the descent down the primordial ladder to become quite successful (and well feared) as a Judge on his home planet.

His warped logic eventually brought him to the realization that since all crime had been committed by the living, then all life must be extinguished including his own. Taking his own life brought him into contact with three mysterious sisters: Fate, Phobia and Nausea. And it was their power that changed him into one of the living dead. He spends his eternity warring against those who live, especially Judges Dredd and Anderson.

Judge Death is an extremely realistic looking kit. In our opinion, sculptor Colin Batty has outdone himself with this model. This figure certainly looks like it's in the bitter throes of anguish because once again, Judges Death and Anderson have defeated it. The pose is compellingly real.

Things you should know up front before you begin building Death: this particular kit uses two different molding technologies - slush and injection molding. The head and arms are solid PVC and other body parts are hollow. **Judge Death (#HT18)** by **Halcyon** will *not* be available at Toys 'R Us, so your best bet would be to order it through your local hobby shop. They'll appreciate your business too.

Things went together well. There were only a few difficulties. Death's legs were very bowed, but after a dip in a pot of hot water, his natural stance came back readily. The only other area that presented any difficulty at all was Death's Pterodactyl



Halcyon's Judge Death (#HT18) kit.

which goes on his right shoulder. Use care here when cutting this piece out. Use your blow dryer often here to keep the vinyl soft and then cut slowly, using a **sharp** hobby knife. Take some care cutting out Death's belt too.

As with Judge Dredd, we are amazed at how well planned this kit is. Most of the joint lines are completely covered by shoulder pads or the belt or something. Even the joint where the ankles meet the legs and the wrists meet the arms disappears into a seam that would naturally be there anyway because of the hem of Death's leggings and sleeves. The neck seam is blocked from view by the collar of Death's shirt.

For us, painting this kit was a bit easier than painting Dredd. One area that was a bit tedious, for us at least, was on the ties that held the shirt together in front. We

wanted to make sure we painted the part of his chest that showed through to match his hands, feet and face, but then we needed to be extremely careful when painting the ties so as not to get any dark paint where it shouldn't go. (Where is Steve Goodrich when you need him?)

As with Judge Dredd, the base in this case is also simply a replication of the Judge badge. It's nice to have this second installment in this series of Judge kits. We're anxious to obtain the Judge Anderson kit as well. (By the way, for a great review of that one, you might want to check KITBUILDERS #13. Joseph R. Jobe presents his views on this lady along with a very excellent Judge Dredd conversion article.)

Hey Steve! Once we get all three kits done, we'll have to come up with a **large unique base** to showcase all of them! See you next time.

<i>The Gradebook</i>	
Ease of Assembly	A-
Sculpting/Pose	A+
Box Art	B+

Beyond the BARE BONES



with Tom Gilliland

Hey gang! This issue's 'bare bones' deals with perhaps the most daring challenge any painter is likely to come across - the human face. No matter how many you've painted, it never fails to be the source of the most problems. Your choice of color, shadowing and detailing are all important factors in painting a successful face.

The first problem to overcome is your choice of skin tone color. The most important element in this decision will be your ability to determine the core of base color of your subject. Take a moment to look at your reference material or anyone you see on the street. A person's face is made up of many different colors, but most of them are darker or lighter shades of the same color, with the rest serving as accents. This will hold true for creatures as well except that your colors may be varied shades of green, blue or whatever. Once you have established your core color, you will then be able to determine the tones that will make the shadows and highlights appear on the face that will be painted with your core color choice. To create these colors simply add a darker paint to the core color (red-brown, dark brown or black), to create your shadow tone. To

create your highlight tone, add a lighter paint (white, ivory or light caramel), to the core color. Of course there are thousands of variations to this 'simple' formula, but as long as you are able to come up with three colors of the same hue, ranging from dark to light, you will have solved the basic problem.

Painting a face can be like hiking. You will travel along and encounter different hills and valleys, which will translate into areas of shadow (valleys), and highlight (hills). Assuming that you have already basecoated your face with the core color, examine face #1 for the map of a faces' shadows. Face #1 has shadows playing across its surface roughly the same way most models do when lit by an overhead or 3/4 light source. Since this is usually the light models are enjoyed under, it is generally best to complement what the natural light will offer. As you can see in the drawing, the major shadow 'banks' lie along the bridge of the nose, under the nose, along the hairline,



Face #1 - Shadows

into the top portion of the eye sockets, under the chin, the sides of the temple and the side of the face directly below the cheek bones. Further shadows can be placed under the bottom lip of the mouth as well as into the crease that runs above the nostrils and along the cheeks. To apply the darker shadow color, choose a fine point brush (#0 or 1) and apply a small amount of paint, diluted with water, into the shadow area. Immediately begin rolling the tip of the brush to blend the darker color into the core tone. by rolling the tip of the brush, you will be able to create a soft patch of color as well as avoid any 'pool' lines that tend to form when using water washes. If you use an airbrush, you will simply need to carefully 'fog' the darker color into these same shadow

areas.

When this has been completed, you should be able to look at the face and see some element of depth. This effect will be more graphic depending on how much darker your shadow color was. You can now deepen these shadows by using artist watercolor in a complementary darker tone as described in **BEYOND THE BARE BONES** featured in the



Face #2 - Highlights

with water and roll it onto the highlights shown in the diagram. You will need to pay special attention to the areas where the highlight ends. Be sure you roll the brush tip to feather the lighter color softly into the darker areas. The smoother your brush work is, the more natural these colors will blend together when looked at. If your work appears 'blotchy', you will need to continue blending. Sometimes this battle can go on for some time. Be patient, play some soothing music (Ministry, Sex Pistols ?), and hold your breath. If you keep at it you will come up with a successfully rendered face that will appear convincingly realistic.

Now that all that has been accomplished you can begin the task of detailing the elements of the face that will really bring it to life. Actually a face can have quite a few details ranging from scars, warts wounds, etc. For the purpose of this article we'll examine two features common to every face - the eyes and the lips. The lips are a feature that can be tackled relatively easily. Successful lip coloring can usually be made by missing the shadow tone used in the face and a rose-colored paint. Depending upon the subjects' core color, you may need to add a small amount of ivory to lighten the tone for pale skin or add burgundy for very dark skin. Be careful to use a color that is 'dusty' (this term usually describes a color that has gray mixed into it) to avoid a vibrant lipstick-like look (unless of course they are wearing lipstick!). Using a detail brush (#4/0 to 1), apply the color carefully onto the lips. Use a small amount of water on your detail brush to soften the outside edge of the lips so that it blends into the skin color. Once this has

previous issue of The Modeler Resource (#6).

Face #2 maps out the prime highlights that can be found on the face. These are usually along the top edge of the bridge and nostrils of the nose, across the cheeks, the chin, the top corners of the mouth, and the crown of the forehead. Using the same fine point brush, dilute the lighter highlight color

dried, darken your lip color with a deeper hue paint and wash this mixture into the line between the bottom and top lip. This will help define and properly shadow the lips.

It is argued that the most important feature of the face is the eyes. I would have to agree. This is the detail that adds life to the entire model. The personality will be determined almost exclusively by this feature. I paint my figures' eyes in six steps and here they are in short order:



EYE #1



EYE #2



EYE #3



EYE #4



EYE #5



EYE #6

First, I paint the eye with a pink-burgundy color (**EYE #1**). When this has dried, I paint an almond shape into the eye with ivory, leaving a ring of pink-burgundy around the outside edge of the eye (**EYE #2**).

Next, I thin down the pink-burgundy with a small touch of water and then wash this onto the eye. Before this has a chance to dry, I use my #0 detail brush to re-apply ivory to the center of the eye, creating a 'marbled' bloodshot effect. Depending upon the subject, this technique can be used to create a very creepy bloodshot monster eye or if you add a lot of ivory, you will clean it up to look like the common human eye (**EYE #3**).

To form the iris of the eye, I place a dot of black in the location that will best suit the subjects' demeanor (**EYE #4**). Once I have chosen the iris color, I apply a second dot into the center of the black one (**EYE #5**). For even more dimension, try adding ivory to your iris color and accenting the base color with small dots of this lighter mixture. To finish the eye,

a third dot of black is placed into the center of the now-colored iris (**EYE #6**). To create a more intense or intimidating look, I will use black or dark brown to line the edge of the top eye lid where it meets the eye. Now add a small bit of gloss medium to create a wet look and it is finished.

Well, there you have it! Not the only way to paint faces, but one that I have found quite successful so far. Give it a try and see if it doesn't bring another shade of realism to your painting.

Ed Newton's Concepts, Cars & Kits

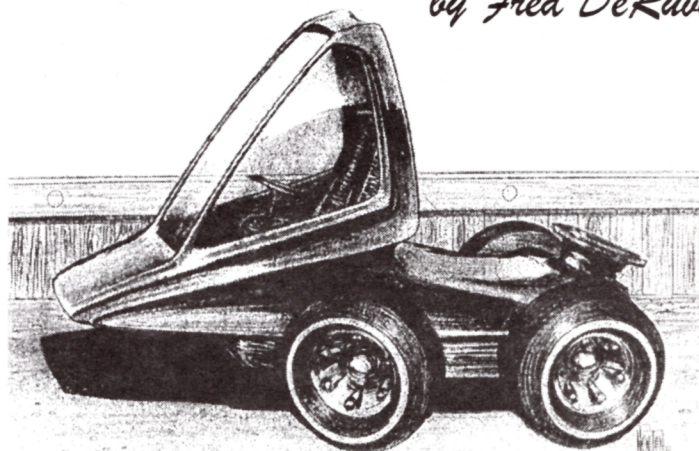
by Fred DeRuvo

When Tom Daniel first told me of Ed Newton, I must admit that I went, "Who?" The name was unknown to me and because of that, so was Ed's work, at least as being Ed's.

Tom pointed out that Ed was a very gifted artist/designer who, in the 60's, worked for Ed "Big Daddy" Roth, creating concepts and designs for some of the full-size cars and model kit ideas that came out of the Roth Studios.

As a kid, Ed was highly motivated by the early Mad Comics (founded by Al Gaines who went on to create Mad Magazine). "My brother in the Navy," he recalls, "wrote me a letter saying 'Whatever you do, go down and buy a Mad Comic. This was in 1953, and you can't imagine how bizarre this thing was to the general mainstream at that time.'"

After high school, Newton attended UCLA for two years before enrolling at the Art Center School of Los Angeles (the same school attended by Tom Daniel), so his abilities as an artist had been finely



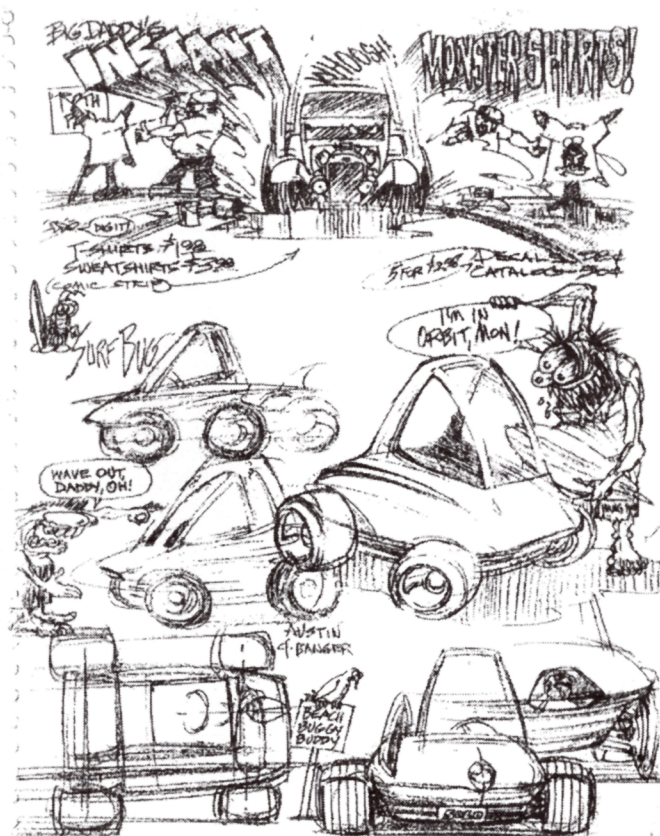
The truck that became The Surfite honed.

While at the Art Center, Newton created a number of futuristic cars and vehicles as part of his portfolio. After hooking up with Roth, it was Roth who saw some of these vehicular visions and decided that one in particular would become his next feature showcar and subject of an eventual model kit.

"Roth was really impressed with one of my truck designs done as a class project," relates Newton. "In fact he liked it so much that he said he wanted to build it, but that I needed to modify the design a bit so it could carry a surfboard." This styling concept became the full scale Surfite and was also released by **Revell** in 1:25 scale.

When Roth debuted the Surfite, an article in **Customs Illustrated** magazine (Published by M. M. Publishing, Ltd., NY, NY - now out of print), gave credit where credit was due. "Ed Newton, of Roth Studios, is responsible for the design and styling of the Surfite's completely hand-fabricated fiberglass body. Built by "Dirty Doug" (Roth's right-hand man), and "Big Daddy" himself, the Surfite is fitted over a shortened Austin 850 Sidewinder chassis, and sports reversed Austin wheels, chrome by Crager..." (Customs Illustrated, September 1965))

Prior to this both he and Roth had been painting T-shirts together at car shows for awhile, and at each event, Roth would offer Newton a higher potential salary to come in and work for him full-time. Newton finally agreed and in February of 1964, came on board with Roth and began designing cars and ads for him. Newton's sketchbooks are a journal of his artistic history, and reveal ideas such as the original concept for his first full page Roth T-shirt ad



A page from Newton's notebook. Notice the different names for what was to become The Surfite: from "Surf Bug" to "Beach Buggy Buddy." Note also the fatter tires which eventually gave way to thinner ones.

shown on the top part of the picture on the previous page. The finished ad, published in the July 1964 issue of **Rod & Custom**, showed the charging hot rod in side view across the top and Roth's shirt designs filling up the bottom of the page.

When asked who came up with the Rat Fink™ character, Newton states, "Rat Fink was Roth's supreme creation, but after I went to work for him, one of the first things I did was to design an Ed 'Big Daddy' Roth logo with a Rat Fink head behind the 'Big Daddy' part of the lettering. Later, when I started to do all his T-shirt designs, Roth let me incorporate the Rat Fink in alternative shirt concepts and decals such as 'Brother Rat Fink' and 'Mad Modeler.' That way, I was able to develop the character into something more than just an emblematic icon."

Newton's design contributions while involved with Roth Studios continued to expand with an ever increasing circle of clients. A common practice at the time was for custom car builders to submit bids with the various Hollywood studios for a chance to create specialty vehicles that would be featured in upcoming film and T.V. shows. One of the first opportunities for a Roth Studio's involvement came with the preproduction activity on a pilot called "*The Munsters*."

Newton explains. "Roth came back from a meeting at Universal and said, 'Okay, they're going to do a T.V. series about some comic creeps like the Addams cartoons, and I just happen to have the perfect car for it right out back.' It was this old '32 Packard. He said all he needed to do was swap the

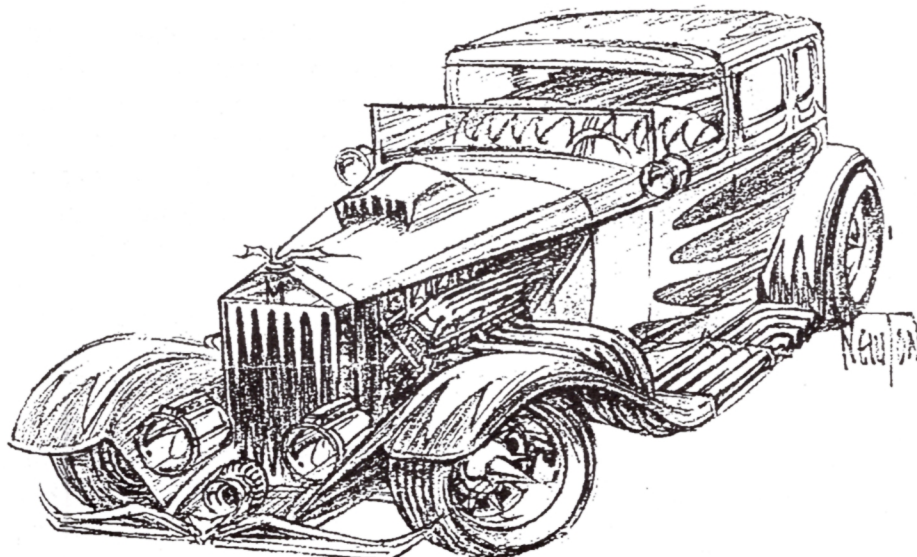


Newton's logo design incorporating Roth's Rat Fink character

straight 8 for a big MoPar, drop it down, slap on some Cragers and install a Rolls Royce grill. He had pretty much figured it out on the ride back from the studio, so he told me to keep the concepts simple. The stuff I sketched up initially was a bit too far out for what he had in mind (see the example below), so the final version was illustrated as kind of a 'Henry Ford black' semi-custom. He looked at the opportunity as strictly a commercial venture. That meant cost-effective modifications. He didn't want to bust his butt when he knew he wouldn't get any of the licensing gravy. Besides, no one was sure it would be an ongoing hit. I mean, whatever happened to the original 'My Mother The Car' - mobile? Like, who cares? Of course, none of us could really know back then what it could've meant to be the guys that created and built the Munstercoach.

"I never did see the design Dean Jeffries submitted, and our lowball version didn't fly with the studio decision-makers. From what I heard, they pretty much fell in love with the Tom (Daniel) and George (Barris) show, and today it seems obvious that whatever Barris spent to build that car was well worth it. At the time, I had noticed that, in this case, the studio went for the more far out design rather than the cleverly conservative.

"The part that's funny is that after we were shot down for submitting something tame for The Munsters, I shot myself in the foot on the second go-around by twisting Roth's arm to let me do something really wild for an upcoming T.V. series called The Monkees. I figured, what we got here is a boob-tube cash-in on the recently successful Beatles flick, 'Help.' If pop culture seemed to be revolving around the electric guitar, then why not ride with it? By shaping a handbuilt fiberglass



What Herman Munster could have been driving: Newton's concept for the MunsterMachine

four passenger tub something like a Gretsch electric, adding some monkey tail lights and blower-scoop barrel (of monkeys), it should be just the ticket for lots of Monkee-business.

"As fate would have it, this design was turned down flat in favor of the modified GTO design submitted by Jeffries, who obviously had a handle on what the suits wanted in T.V.-land. My concept would have been very expensive and possibly too time consuming for us to build with those notorious T.V. production deadlines, but we had given it a shot. I believe our Monkeemobile concept was the first guitar-car. There were a couple built in the 70's & 80's. The one for Vox looked kind of like a guitar sandwich, and the 'Elvis tribute' was over 40 feet long."

A number of kit creations that came out of the Roth Studios were produced exclusively by Revell. Anyone who is familiar with these kits today will tell you that if you can find them in the original box, they can go for high dollars.

Outlaw with Robbin Hood Fink was a big seller for them in the mid sixties. It came with a little Ed "Big Daddy" Roth figure.

Another kit produced by Revell was the Scuzzfink. Newton reveals, "In the meetings that Roth had with Revell, they would talk about subjects and toss around ideas for kits. They might say something like, 'We need a weird alien-monster from outer space.' Roth would come back to the studio and we'd talk about it. During these jam sessions we'd both be tossing out ideas. We would feed off of each other. I might say something like,



The actual clay sculpture of the Outlaw

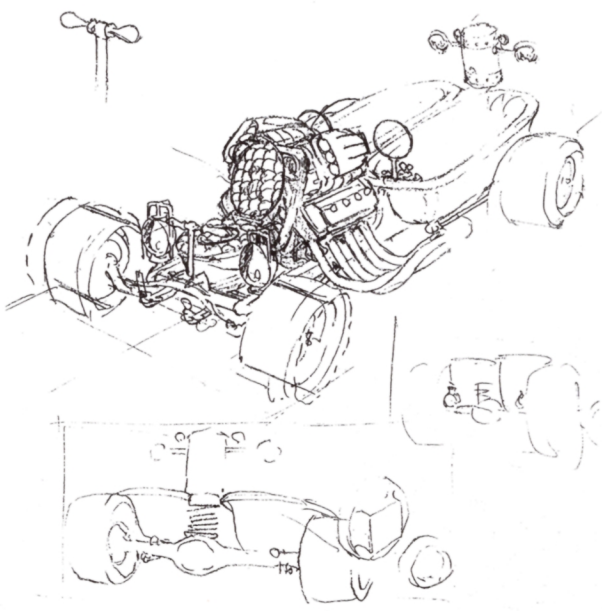
'Well, we need to have him holding some kind of blaster or ray gun.' Then Roth would say, 'Yeah, and how about a flying saucer that the figure could be mounted on.' Then I would add, 'Okay, and maybe he could have a flag like he was conquering Earth or something like that.' It was a give-and-take thing. Then we'd go back and forth with those ideas. I might say, 'How about him holding the flag with one of four arms?' Roth would continue with, 'And let's have him riding his saucer like a surfboard.' It was in this way that many concepts were developed, not only for models, but for the showcars we did together.

"I often created the character and then sketched it as it would actually look on the kit packaging," relates Ed. "This

box art thing," he continues, "would make more of an impact on the Revell people. *Scuz-Fink* started out as my box art concepts titled *Astronut* and the *Moonfink*. Revell couldn't decide on any names for this space case, so they held a contest where some kid actually won a prize for submitting 'Scuzzfink.' I think that was

strictly a one-time thing. I also did the 'Angelfink' and a couple of other kits I remember getting royalties on."

Asked whether or not Roth did any of the actual drawing, Newt explains, "When he would ask me to do a piece of work, he sometimes felt like roughing out a basic idea in pencil, which is all I ever needed. Roth was mainly a painter and a striper. Ink on paper wasn't really his thing. But put an airbrush in his hand and a T-shirt on a board, and he'd surprise you. He had a style all his own. For a T-shirt design he would cover the whole shirt surface with a design so that when the

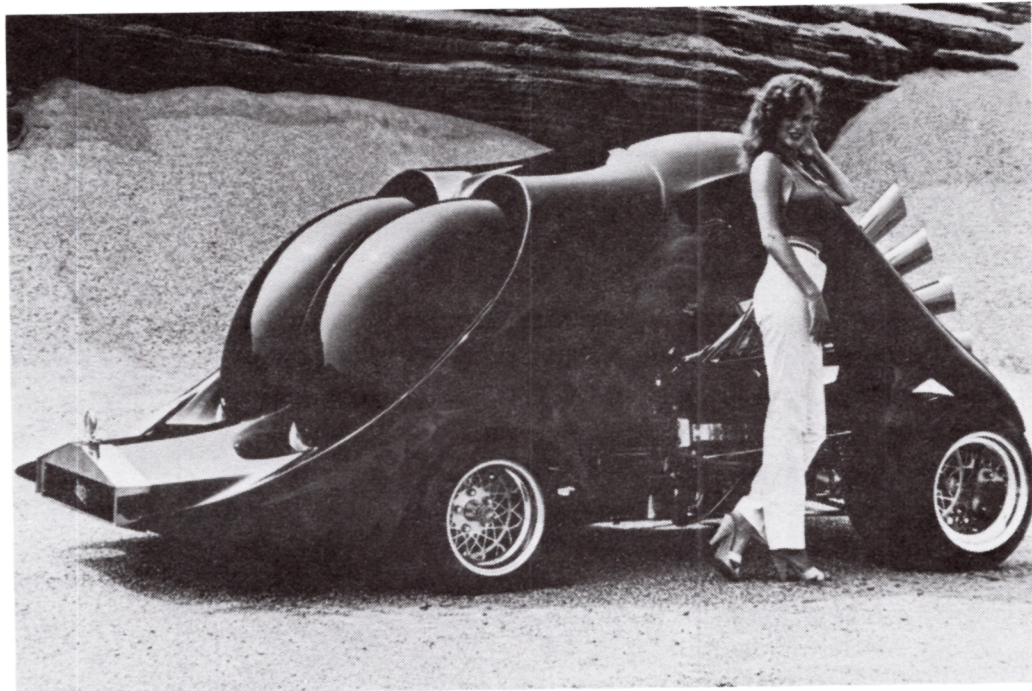


Early sketches of the Bathtub

guy put it on, the image would go up over his shoulders which was great because it was textile-design anyway. He could carve out a weirdo-shirt as well as anyone."

A number of models that were produced by Eldon were designed by Newton. One of the more well-known ones was "the Bathtub", generally regarded as the first successful 'gimmick' showcar (a custom creation that used theme hardware not usually connected to the automotive world). Another kit was "the Sand Draggin" which used a front-wheel drive '66 Toronado drivetrain set-up with dually tires as a rear drive unit.

In the 70's and 80's, Ed became the Creative Director for Roach Incorporated where he designed his last full-blown theme car dubbed the "Roachcoach". Ed explains, "MPC was going to make a model of it, and then because of a policy change, the deal just fell through. It would have made



a great model, such a totally bizarre concept. The strange thing is that it's a valid piece of ground-effects design. The body is actually an inverse airfoil. Air goes in under the front, over the engine but still under the bodywork and comes out between rear wheel-supports escaping high in the rear. Therefore, as air moves through the chassis, it creates a crude vacuum of low pressure, sucking the car toward the ground.

To Ed's credit, he has been involved with the design, illustration and construction of quite a number of full-size working vehicles and models, as well as T-shirt designs, fine art paintings and prints that are highly sought after today.

Ed Newton is the type of artist who feels comfortable creating vehicular designs as well as figure type designs, as evidenced by the barbaric warrior seen here, which is a design he created for T-shirts over a decade ago.

The magic of Ed Newton's art and design still lives today. For those who appreciate automotive art or just love cars, he has created a set of limited edition prints that reflect the way cars use to be - classically impressive, full of power and mystique. See the inside of our back cover.

The Editors would like to thank Mr. Newton for taking the time to meet with us and share his memories, pictures and drawings. Without his energetic support and contribution, this article would certainly not have been possible.

TM 1995 Rat Fink Character © Ed Roth



PREDATOR: Model Hunting *Article & Photos by Mark Schaefer* Part I

The movie Predator™ was released in 1987 by 20th Century Fox with John McTiernan directing and Arnold Schwarzenegger starring as Robert Dutch, the leader of a U.S. Army Commando Team. The late Kevin Peter Hall was the main man inside the Predator suit.

As you no doubt recall, this particular team of commandos was sent to the South American Jungle to rescue kidnapped officials. It was during this mission that they encounter the Predator, an alien that came to earth to hunt humans. After the Predator determines that these commandos would be a challenging prey, it begins to pick off the team one-by-one. The Predator uses a device that can blend it into its environment creating a shield of invisibility. It also has a shoulder-mounted, laser-guided, plasma cannon and two long knives mounted on its forearm. During the climactic scene when it fights Arnold, the Predator removes its helmet to reveal a very unique alien appearance: insect-like mandibles on the outside of its mouth.

The Predator was designed and created by the team at Stan Winston Studios. This particular special effects studio has also created the effects for Terminator, Terminator 2, Jurassic Park and many other great movies.

The movie, not only has great special effects and science fiction elements, it is extremely fast-paced, has humor and a lot of non-stop action. Predator, the movie, was nominated for Best Achievement in Visual Effects for 1987. Due to this success, 20th Century Fox released a sequel - Predator 2 in 1990. This time, Stephen Hopkins directed with Danny Glover starring. Danny plays Lt. Mike Harrigan of the Los Angeles Police Department in the year 1997. A younger Predator is hunting and killing members of a gang of drug dealers. While

investigating the murders, Lt. Harrigan himself becomes a target of the Predator. In the climactic scene where Lt. Harrigan fights the Predator, he follows it to its ship and kills it. Several Predators come to take their fallen comrade away and one of these Predators presents Lt. Harrigan with a pistol from 1715 - a trophy for killing the Predator. This act helps the audience understand that Predators have been on earth hunting humans in the past. The audience is also able to see the trophy case within the ship which boasts the many skulls of their victims.

Stan Winston Studios again created the creature for Predator 2, with Kevin Peter Hall reprising his role in the suit. While this picture was also, in my opinion, replete with great special effects, lots of action and suspense, it did not do as well at the box office as the first film. Regardless of this, the Predator is one of the best made, modern day cinematic monsters. Due to the popularity of the movies and the many well-made Dark Horse Predator comic books, it was only a matter of time before the model and garage kit companies began to produce Predator kits.

One of the first series of Predator kits came from the very talented sculptor and painter, Mike Wowczuk. Mike made three different resin Predator head busts, about 4" tall. One of them was the head with the helmet on. The other two versions showed the Predator's face. All were very well sculpted and only 10 - 15 copies were made of the helmeted and one of the non-helmeted versions. The other non-helmeted version is very rare, with only three copies in existence. Mike then sculpted an 11 1/2" full figure of the unmasked Predator for Joe Garcia of Golden Era Models, Inc. Mike was allowed into Stan Winston's Studio to study the actual Predator costume and photograph it. The licensed model was suppose to be vinyl, but was never released. Only a few resin prototypes exist. Mike has recently sculpted an original half-Creature from the



Halcyon's new Predator 2

Black Lagoon, half Predator resin model. It has the body of the Creature, while the top of the head and mouth look like the Predator. It is beautifully sculpted in a fantastic pose with a large detailed base. On the base is a broken helmet and human skull. After selling them at the October 1994 Chiller Show, Mike sold the molds to Monsters in Motion, who will continue to sell them. Mike is currently working on several other Predator projects that will be released in the future.

Lunar Models put out the first full figure, resin Predator model kit. It was sculpted by the legendary Randy Bowen of Dark Horse fame. It is 1:8 scale, 9" tall and came in a small box with a color photo of the Predator on the front. It came with no base, helmet or body netting. It is a very detailed sculpture and it has an excellent pose. The kit was suppose to be limited to 40 copies, but Lunar Models received a Cease and Desist Order from 20th Century Fox because of its unlicensed nature. When

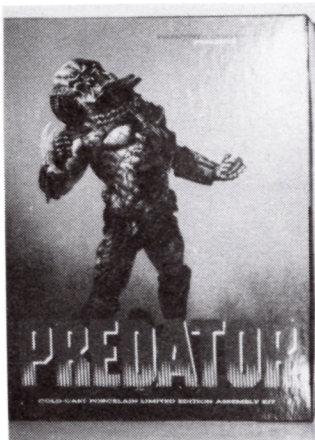
Lunar finished with the kit, Randy began producing it and retooled the sculpture several times. The different variations that exist have added netting to the body, a base and helmet that can fit over the face. He also resculpted the head so that the hair and head became one piece. The last versions were done in cold cast porcelain resin. These kits were one of the first garage kits produced in this fashion. To avoid licensing problems, Randy disguised the kit as a Japanese garage kit. He named its producer Dr. X. There are many different U.S. and overseas recasts of this kit.

Dark Horse has made some of the most sought after Predator kits on the market today. Their first Predator kit was sculpted by Master Sculptor Randy Bowen. It is a 1:8 scale, 11 3/8" tall, cold cast porcelain kit. The kit comes boxed with fabulous Aurora-style artwork by John Bolton. The kit was limited to 1,000 pieces. It sold out quickly through advance orders before it was actually released. Randy designed the original armor and fantastic pose. The Predator is standing on a base of human skulls with his head reared back and mouth open as if screaming.



From left: Box to Lunar Models Predator kit; Lunar's kit with added base; Bowens' Dr. X. resculpted version

Dark Horse then produced a Predator 2 kit. It stands 8 1/2" tall and is made of vinyl. A few small pieces and the base are made of resin. It was again magnificently designed and sculpted by Randy Bowen. The wonderful box art was done by Dave



The fantastic Dark Horse Predator

Dorman. Originally this kit was sculpted with a different base for the Chinese market. The Chinese version had a broken brick wall in the back of the base with bricks scattered on the base. Dark Horse produced only 100 copies of the version that has a simpler base. It has a dynamic pose with the option of holding a human skull with a spine attached

to it. It was sold at the 1993 Chiller Show and 1993 Famous Monsters of Filmland Show. Each box was numbered and autographed by Randy Bowen. It also came with a free black and white T-shirt which had the Dark Horse logo on the front and Chiller '93 (including a comic Predator 2 picture), on the back. Dark Horse will reissue this kit in cold cast porcelain this year.

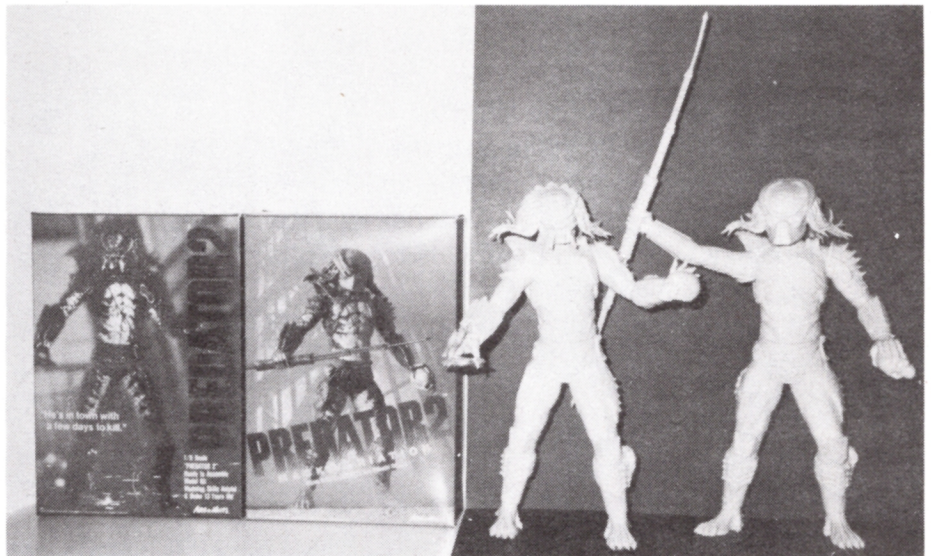
Billiken U.S.A. issued a 1:9 scale, 12 3/8" tall vinyl kit. It was sculpted by Hayao Hama. It features three different facial variations. You can build it with the helmet on, or off, with the mouth open or closed. The kit has an exact likeness of the Predator from the first movie. It has moveable arms, hands and feet. It

is one Billiken's best selling kits. From the Ground Up Company made a very nice base to go with the Billiken USA Predator kit.

Argonauts of Japan produced three Predator kits. All three were sculpted by one of Japan's top sculptors - Massaru Kosaka of Scoop Model Company. These kits are 1:6 scale and are vinyl with a few small metal parts. They come in very attractive, colorful boxes with photos of the kits built and painted on them. None of the kits have bases with them. The first kit is the Predator from the first movie. It stands 12 1/8" tall and comes with two heads. One head is masked and the other is unmasked. It is a very good likeness to the movie Predator and has an excellent pose. The next two kits Argonauts released are based on the Predator 2 movie. Again, the likeness, detail and pose are outstanding. The first of the Predator 2 kits is the unmasked version, which stands 13 3/8" tall. He holds the disc weapon in one hand and comes with a human skull that can be placed in the other hand. The second Predator 2 model is the masked version. It is the same sculpture as the first unmasked Predator 2 with the following exceptions: the mask is sculpted over the face, the right hand is retooled holding a spear, the left hand is retooled with a human skull molded to it and the disc weapon is molded into the disc weapon holder on its thigh.

Massaru also sculpted four different resin masked heads that fit the Argonaut Predators. One is patterned after a prototype design for the movie. The other three are original designs. Massaru sells the heads through his Scoop company.

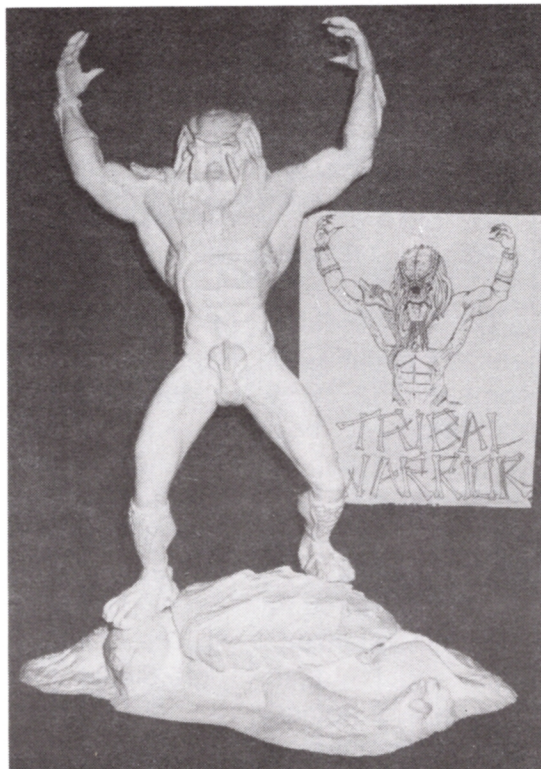
The very talented Dwight D. Mills of FX Models has sculpted a 13 3/4" masked Predator 2 model. The resin kit came with a numbered base that was limited to 30 kits. The Predator has a spear in his right hand. There is a severed head of



Argonauts Predator 2 kits with boxes

the Jamaican drug lord in his left hand. The kit also came with several wires that can be placed on the Predator's armor or plasma cannon.

Shawn Nagle, another gifted U.S. sculptor has sculpted an original Predator model for Jayco Hobbies. It is called Tribal Warrior, stands 12 7/8" tall and also made of resin. The Predator is standing on a large turtle molded onto the base. The pose is outstanding with both arms reaching up over its head and mouth wide open. The necklace it is wearing has alien fingers on it. It comes in a box with colored artwork attached to the front.



Jayco Hobbies' Tribal Warrior

Jayco also carries a resin original, masked female Predator, called Hive Huntress. She was sculpted by the amazing Louis Vasquez. She has her right arm pulled back with disc weapons in hand. The kit also has a nicely detailed base. Louis also has sculpted a fantastic original Predator lying on a base. On top of him is a large, wild-looking monster. There is another Predator that is suspended from a spear in the monster's back. There is also a third female Predator who is lying on the ground next to them. Not only did a lot of work go into this one, but a lot of creativity as well.

Another exceptional

sculptor, Jim Fawkes has sculpted an excellent unmasked, original resin female Predator. It stands about 6" tall and comes with a small round base. It is very nicely posed. She is standing on her left leg with her right leg raised and she is holding a large knife in her right hand. The kit is limited to 50 copies.

Greyzone carries a great Predator skull model, sculpted by Luis Dela Fuente. It is approximately 3:4 scale and over 14" long. It is made of hollow and solid cast white resin and is a very eye-catching piece. You can also get the optional knife blade stand for the skull to be displayed on.

Larry Cole sculpted a Batman VS Predator kit for Deceptions, Ltd., patterned after the comic book. The kit was called "The Final Conflict" and was very limited, due to a Cease and Desist Order. The Predator is masked and is running towards Batman with spear in hand. Batman is in the special suit he wore in the comic book, when he fought the Predator. The kit came with a 3-piece base.

There are many Predator busts that have come out in the U.S. and overseas. The very talented special effects artist, Steve Wang sculpted a 3 1/8" unmasked bust. It is expertly sculpted, with the mouth closed. Steve was one of the Art Department Coordinators and Concept Artists in Stan Winston's Creature Effects Unit, for the first Predator movie. There are also resin copies of the masked and unmasked heads of the 9 1/4" toy that Steve sculpted for a toy company, back when the first movie came out, though the toy was never released. A few resin copies exist of the full figure.

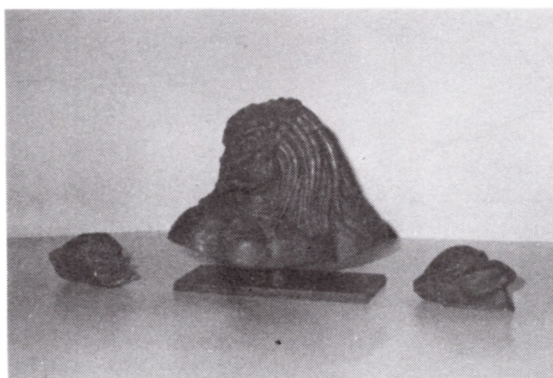
Jim Groman also sculpted a fantastic original Predator bust titled "Relic of a Hunter." It is an unmasked head with the mouth open. It comes with a small base, with a human skull on it.

Jonathan Dewar, of England, sculpted a 5 1/2" resin, unmasked Predator bust with the mouth open. Also from England, The House That Dripped Resin Company put out a 7 1/2" unmasked resin Predator bust, sculpted by Alan Ianson. FX Models

of England also produced a 7" resin, unmasked Predator 2 bust with a small round base. They retooled the bust and released a 1:3 scale, 28" tall, resin, full-figure Predator 2. It comes with the option of putting a sword, disc weapon or spear in its hand.

Reshape Model Company, also from England, released a full figure, female Predator resin kit called, "Predette." It is 1:6 scale, 7" tall and made of resin and white metal. She is unmasked and very detailed. She is sitting on a stool with a skull on the front of it. The hair dreadlocks are all separate pieces. It comes boxed with a photo of the finished kit on the front.

Monsters in Motion carries a Predator VS Arnold kit made in England. They also carry a 1:1 scale Predator disc weapon and a 1:1 scale Predator helmet from an unknown U.S. manufacturer. The disc weapon opens and closes just like the movie prop.



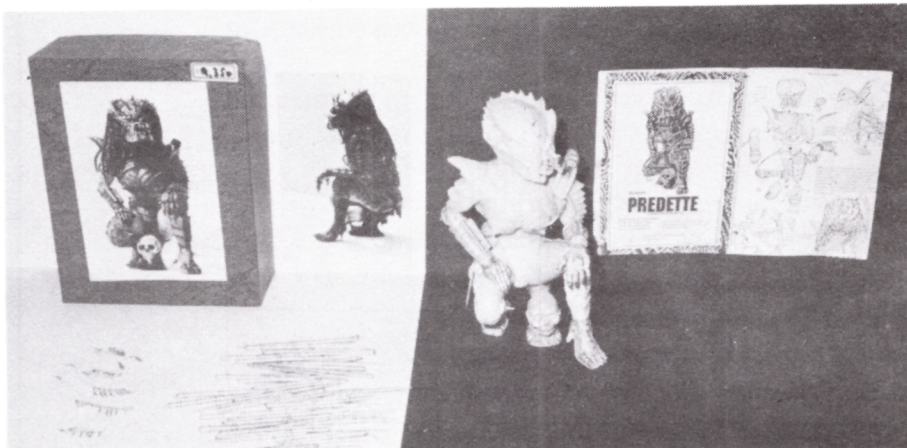
Center: Steve Wang's Predator bust, flanked by resin copies of Steve's never-released toy

-End of Part One-

In the next issue, we'll talk more about some of the Japanese kits as well as other foreign produced kits, and their manufacturers. If you have any questions or comments so far, I'd enjoy hearing from you. Write me at:

Mark Schaefer
298 Stone Fence Road
Rochester, NY 14626

(Please enclose a SASE for reply. Thanks)



Reshape's Predette model

IN THE ARENA



with Steve Goodrich

Editor's Note: We had anticipated bringing you reviews of HORIZON's new Stargate kits, but unfortunately due to our deadline for this issue, the kits were not available to us at press time. A review of these models will be forthcoming in Mr. Goodrich's column some time in the near future.

We must build and paint this kit looking at its reflection in a mirror. The inimitable Geometric Designs gives us The Medusa from Clash of the Titans. Sculpted by Katsuto Urano, this 1:6 scale vinyl beauty is modestly priced at \$64.99.

The allure and horror are perfectly rendered in the sculpting job and, as far as I'm concerned, is the most true to the original of all Harryhausen based kits I've ever seen!

The box cover photo is very attractive, but quite off from Medusa's paint job used on the original movie prop. I opted for using royal turquoise from her waist up as Mr. Harryhausen painted her.

Assembly may scare vinyl virgins as there are, once cut apart, forty-six pieces to deal with. The only

actual trouble one may encounter is the stringing of the bow and placement of the arrow. Taking it slow here is the secret to getting the whole affair straight. If you've built a few vinyls in the past, this piece only rates at moderate skill. However, my reviews herein must assume to be aimed at a first-time vinyl builder, hence the B score on ease of assembly. It can't be overstated enough: carefully follow the instruction sheet and you'll be fine!

Also, while Medusa is a staggering artwork as she "stands" for those who live for elaborate bases, an elaborate resin base for her may be purchased from Geometric for \$60.00. The base includes a decaying stone pillar and a "stone" warrior, a once flesh and blood victim of Medusa's petrifying gaze.

It should, in closing, be pointed out that Geometric is one of America's oldest and most trustworthy model companies. You can order this slithering, savage siren, and rest assured she'll be in your hands in record time from: **Geometric Designs, 2325 Endicott Street, Ste. #202W, St. Paul, MN 55114, Phone: 612/644-4054**



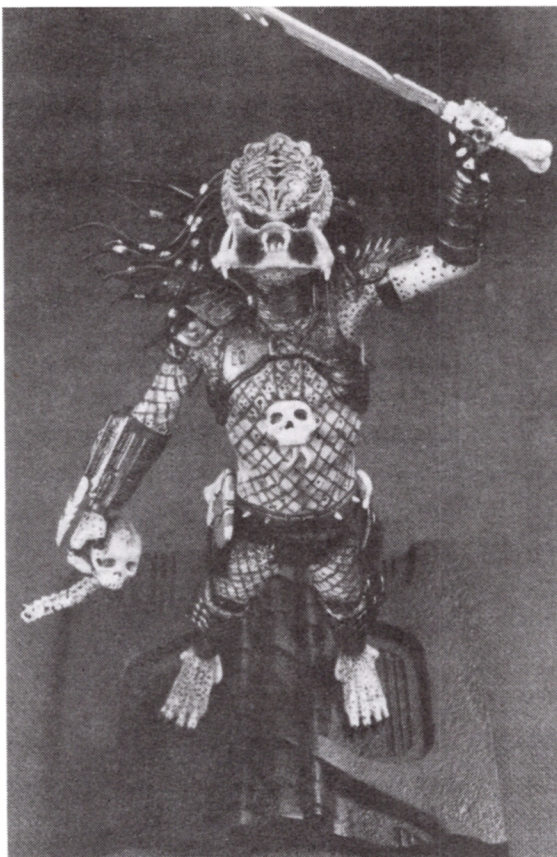
<i>The Gradebook</i>	
Ease of Assembly	B
Sculpting/Pose	A+
Box Art	B

To enter an arena when your opponent is Predator is insanity! The creature is the prime gladiator in the galaxy and mere humans stand very little chance against the beast!

First of all, I'm from the Alien camp, so when I heard about another Predator, I thought, "The world needs yet another Predator it? This one makes one hundred and twenty how many? Don't be mistaken. This creature is from Predator 2! So there are some different aspects to its anatomy from the one seen in the first movie (and the other one hundred and twenty-some kits out there). Also, the armor and weapons are different. So at 1:9 scale, it is still worth a fan's time and effort.

Do not expect the pin and hole line up guides in this styrene kit that most American styrenes have; surfaces are flat so care must be taken when gluing them. I use super-type instant glue on styrene...saves hours of waiting for airplane glue to cure.

Assembly is a tiresome affair, what with 43 individual dreadlocks alone, you'll be in for days of



work. As well, you must sand styrene seams with 400 grit wet/dry sandpaper to get a pro finish. And Halcyon tends to have more than average gaps to be filled in their styrene kits' joints. Add to this the time involved in painting any Predator, and you're in for weeks of work! I feel many may tend to lose interest in this project before it's done. Fans of Predator, read on!

Now, the box art is a wonderful painting that presents an accurate representation of the finished piece, however nowhere on the box is a photo of the piece. The pose is a dynamic representation of the critter holding a sword aloft with a "trophy" in the other hand.

Credits to sculptor Colin Batty

are most assuredly deserved. Every intricate bit of detail is there...that spells "A-L-O-T!" My one gripe is that the dreadlocks are waving off to the right side of the figure. While this is aesthetic, these organs on Predator's head are not hair. They are heavy, fleshy objects. Blowin' in the wind? I don't think so!

One last word, if I may. Not being an actual part of my job as a reviewer, I would be very remiss to my readers if I didn't stress one point that could make or break the look of your finished Predator 2 kit. Paint the "trophy," add on weapons and, especially the dreadlocks BEFORE assembling them onto constructed body. One could never get brushes into many places of this fully built piece to drybrush, wash or chalk where needed. You'll find that painting first and finally touching up these parts, will give you a much more viable and classy job. This guy means business and you'll appreciate not only the fine model more in the end if you take much time, but will also be rewarded in seeing new levels that you can accomplish.



<i>The Gradebook</i>	
Ease of Assembly	B
Sculpting/Pose	A
Box Art	C+

The Closet Hobbyist

with Dennis Murphy

Street Rodding in the 1980's saw two new trends emerge in car styling. The first was the Smoothie/Hi-Tech look popularized by Jamie Musselman's '34 Ford Hi-Boy Roadster. The other was the "Fat Fender" trend exemplified by the "Fat Jack" Robinson's '46 Ford Coupe. **Revell's 1937 Ford Convertible** reflects both of these Street Rod styling trends.

The kit is cleanly molded with little flash or mold marks. Some minor sanding of the front fenders and running boards was necessary to remove unwanted flash. A little bit of trimming around the step in the top that fits to the door is needed to get the top to sit properly on the body.

The interior of the kit follows another recent street rodding trend of sculpturing the interior upholstery.

The instructions suggest a color combination you're not likely to see in a Hi-Tech Rod. A little research in recent street rod publications would give the modeler a good idea of color combinations actually used.

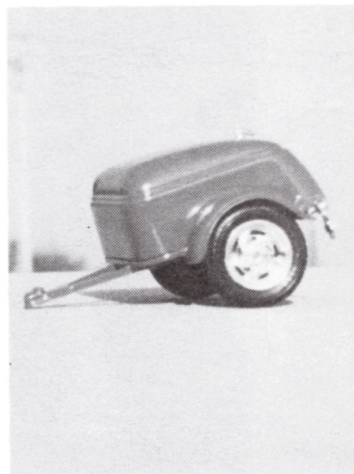
The running gear provided in the kit is semi-standard street rod fare. The 350 Chevy/350 Hydra-matic and the aftermarket Mustang II independent front suspension are commonly

used. A note about the front suspension: the parts are relatively small in this scale and susceptible to breakage. Young modeler's may need assistance with this part of the kit. The independent rear suspension is not as common as the Ford 9" on parallel leaf springs.

The kit includes some parts not directly used in this kit, such as stock running boards, hood ornament and the stock front axle. Though you

won't be using them, they are great for the parts box!

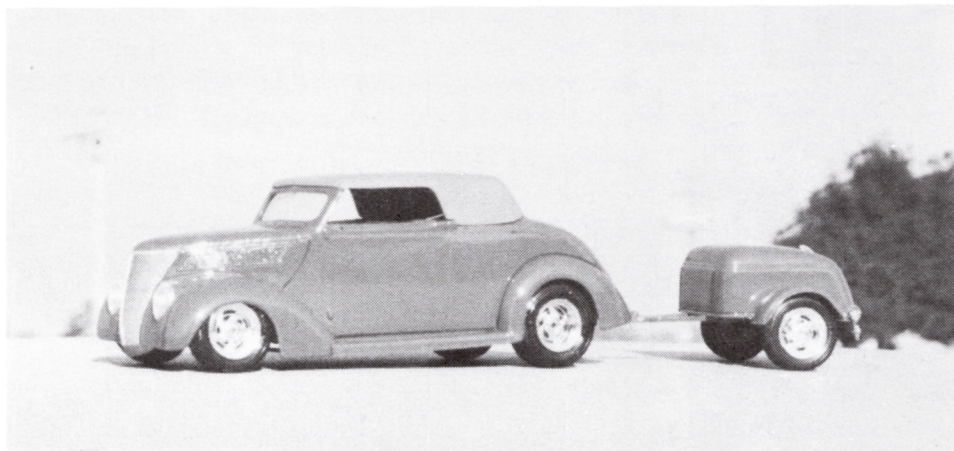
The kits from **Revell-Monogram** seem to have a continuing difficulty with decal quality. This kit was "blessed" with thick, splintering graphics decals. I chose to portray another 80's



trend instead opting for a monochromatic paint scheme without the use of decals.

The model's trailer is similar to Mullin's Trailer that is very popular with street rodders. Its assembly is straight forward and is a neat addition to the kit.

Revell's '37 Ford Convertible is a good kit. It represents a current style street rod you are likely to see at any street rod event. It took about 10 hours for me to build this kit. The assembly process holds no real surprises. I would recommend it to even young modelers with two or three automotive kits under their belts.



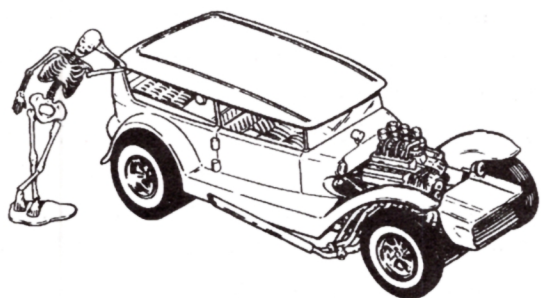
<i>The Gradebook</i>	
Ease of Assembly	B+
Realism/Detail	B+
Box Art	B

Coming at You!

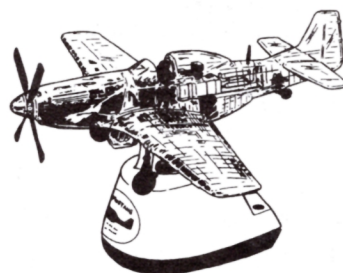
For the products listed in this section, we encourage you to contact the companies directly or order the products through your local hobby store where applicable. **Dealers/Manufacturers Please Note:** All information/pictures/samples for this section must be submitted by May 15 for placement in the July issue (as room permits). Anything received after this date will be placed in the October issue.



Do you remember these kits from Revell-Monogram? **Little Coffin Kit #0094** in 1:24 scale and **Phantom Mustang Kit #0067** in 1:32 scale. Little Coffin comes complete with skeleton and the Phantom Mustang kit has a see-through body and stand. They're coming up in the second quarter of this year, and you'll want to get them if for no other reason than pure nostalgia.



It's nice to know that the big companies are listening to their customers. There's plenty on the way from Revell-Monogram this year including a number of Star Trek Voyager kits - **USS Voyager Kit #3604** and a few Voyager-related vehicular kits.

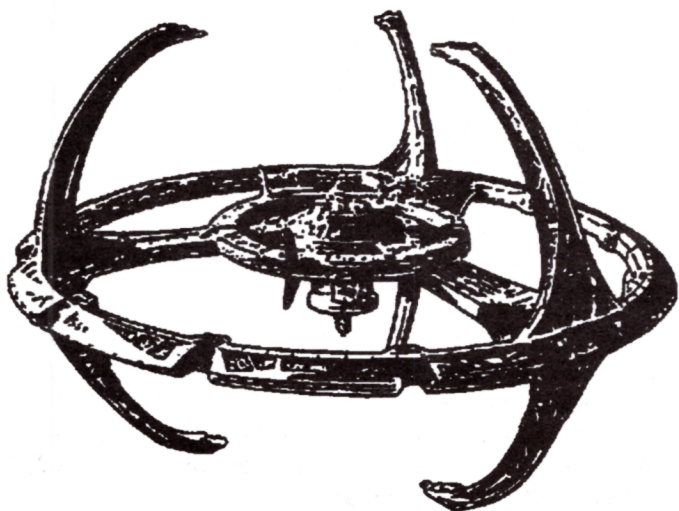


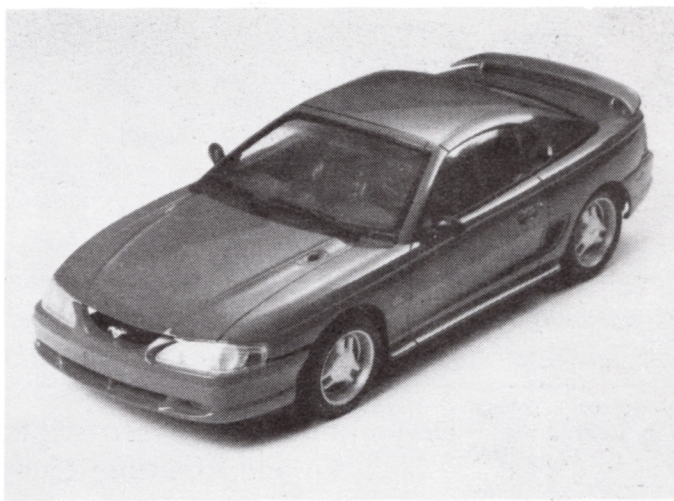
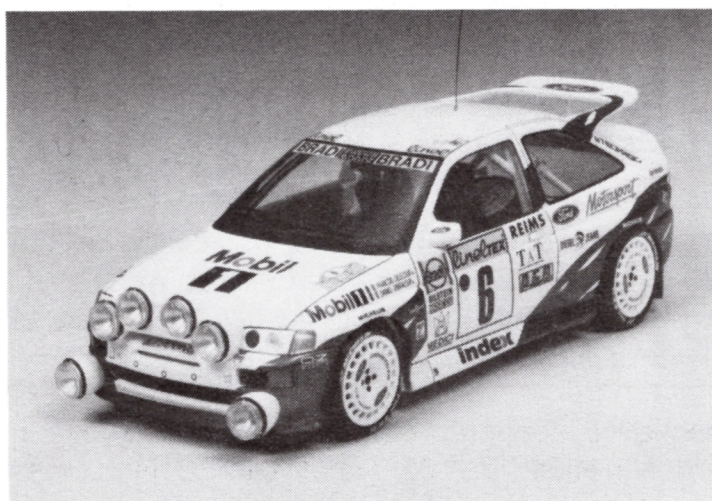
Revell-Monogram isn't the only company that will be producing kits based on Star Trek shows. AMT/Ernl is also offering quite a bit in the way of Star Trek and Star Wars related kits. Among them is a brand new **Fiber Optic Deep Space Nine Station Kit #8764DO**. This kit should be available by March.

There are also a number of Star Trek figure kits on the way from AMT/Ernl including **Mr. Spock Kit #8704DO**, **Odo Kit #8761DO DS9** and good ol' **Quark Kit #8719DO DS9**. Odo and Quark will be produced in 1:6 scale vinyl and Mr. Spock at 12" high when built completes the line of original crew members. We're

extremely glad that this company hasn't given up on producing figure kits. It's got to be tough to try and break into this line when you're mainstay has been vehicular kits since pretty much the beginning. Hopefully though, these later efforts will produce better results. Time will tell.

There are plenty of Star Wars-related figure and vehicular kits coming down the pike this year as well including **Luke Skywalker Kit #8783DO**, a totally new **Darth Vader Kit #8784DO** and **Han Solo Kit #8785DO**. These kits will also be produced in vinyl at 1:6 scale. There will be reissues and new vehicular kits based on Star Trek and Star Wars too. We'll certainly keep you posted.





Upcoming from a company known far and wide for their quality are a number of kits for your building pleasure: On the left from **TAMIYA** is kit **#24114 Ford Escort RS Cosworth 4 X 4** in 1:24 scale, which replicates almost every curve, duct, chassis component and interior appointment of the Monte Carlo champ. This newest addition to Tamiya's famous Sports Cars Series is available now at hobby shops nationwide.

The vehicular masterpiece on the right is new **Ford Mustang GT, #24141**, also in 1:24 scale. This "ponycar" can be built as either a hard-top or as a convertible. Under-chassis detailing shows suspension, double exhaust and twin muffler system, transmission box, drive shaft and lower part of the engine. Metallic decals recreate the Mustang emblem. This kit should be available some time in March. Check with your hobby shop for details on availability and pricing for each kit.

THE MUNSTERS

Plastic Age Concepts, Inc. has just released the long-awaited recast of Aurora's classic kit, *The Munsters Living Room Scene*. It's available now for \$130.00 plus \$5.00 shipping/handling. The kit comes complete in a shrink wrapped Aurora reproduction box with an Aurora reproduction instruction sheet, and the folks at Plastic Age used two colors of resin (tan and black) to cast the parts in.

So far, more than 30 kits have been sold so you'll want to order yours soon. It's nice to see this kit out after so many years. Plastic Age Concepts is also working to bring you other old Aurora favorites. Keep checking these pages or write for a list of what's available (include LSASE).

Order your kit from:
Plastic Age Concepts, Inc.
 792 Nicholas Place
 Rahway, NJ 07065
 Tel: 908/382-0200 FAX: 908/382-0550



New - *Frankenstein with Girl*. A totally new concept from the movie sculpted by Pat Delaney and available exclusively from Monsters in Motion. Licensed by Sara Karloff. Contact them for price and availability at: **Monsters in Motion, 6312 E. Santa Ana Canyon Rd, #351, Anaheim, CA, 92807, Tel: 714/281-3007 FAX: 714/281-3807**

SCREAMIN'

Screamin' is pleased to announce another officially licensed model from

LucasArts Entertainment - the Tusken Raider, or "Sand People" from the Star Wars film trilogy. This is the eleventh release in Screamin's popular Science Fiction series and the eighth 1:4 scale Star Wars figure.

For those who don't remember these humanoid creatures that well, they are the nomads who live in the desert wastelands of Luke Skywalker's home planet of Tatooine.

Screamin's **Tusken Raider #3900** is posed brandishing his gaffie stick in an attack position. Also included are his eye lenses, breathing canister, ammunition belts and supply packs. When assembled, this awesome vinyl figure will stand approximately 18 inches tall. Sculpted by Chris Lynch, the Tusken Raider kit features superb detailing on both the figure and all weaponry.

This kit is scheduled to be available on or about March 15, with a suggested retail price of \$67.95. Contact **Screamin'** for more information at: **PO Box 6577, Albany, NY 12206 Tel: 518/432-4582 FAX: 518/432-4581**



Screamin's Tusken Raider #3900

UNIVERSAL CITY, CALIFORNIA - EVERYTHING OLD IS NEW AGAIN FOR 1995!

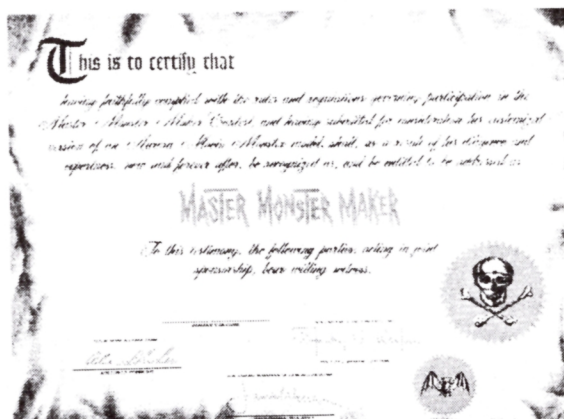
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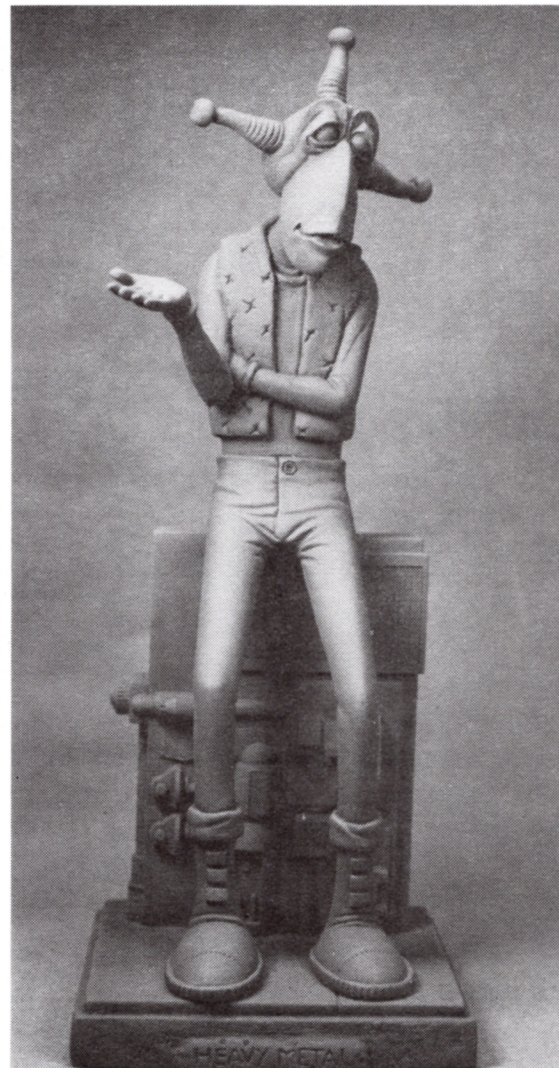


Do you remember a couple of movies that were filmed Down Under - *Mad Max & Road Warrior*? These particular movies catapulted a young Australian to stardom - then unknown Mel Gibson. The car that Mel's character Max drove, was a sleek black rocket called *The Interceptor*.

Even though Bob Fursenko (the owner of the actual car), probably wouldn't sell you his, you can own your own 1:25 scale resin model kit now available from **T & T Productions**. The kit comes with everything needed to build it as you see in the

picture including a figure. It retails for \$45.00 plus \$5.00 shipping and handling (UPS).

Another sought after vehicular kit (not shown) is *The Stingray* from the show of the same name. This kit, made up of 14 parts (resin and vacuum form), is just over 7 1/2 inches long when built and retails for \$50.00 plus \$5.00 shipping and handling. You can contact **T & T** at **64 Lowell Road, Pepperell, MA 01463 Tel: 508/433-8592**



For anyone who is familiar with the name *Jean-Louie Crinon*, you know that name is synonymous with quality. Here are pictures of two kits that he is offering. On the left is the **Mining Mutant** from the movie "Heavy Metal" which stands 6.5" tall when complete and is made up of seven parts. Mining Mutant retails for \$85.00 plus \$5.00 shipping/handling. The kit on the right is **Zeke**, also from the same movie which stands 10.5" tall when built with six parts included. This kits also sells for \$85.00 plus \$5.00 shipping/handling. **Avatar** from "Wizzards" (not pictured) is also available for \$45.00 plus \$5.00 shipping/handling, comes with two parts and stands 6" tall when built. Order from: **Jean-Louie Crinon, PO Box #34445, San Francisco, CA 94134-0445**. Mr. Crinon will be reissuing another one of his kits soon, **Necron 99**, so you can ask him about that when you write him.

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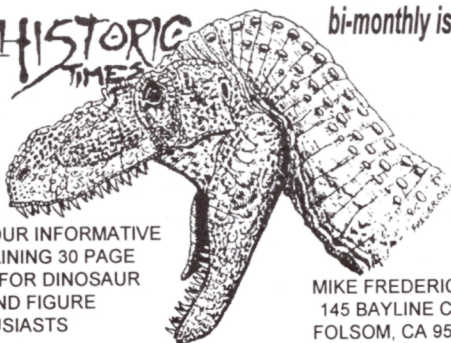


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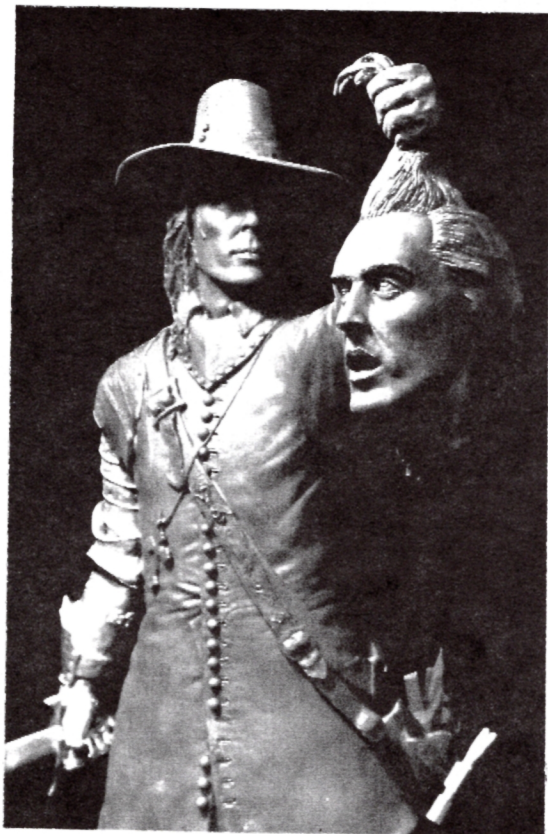
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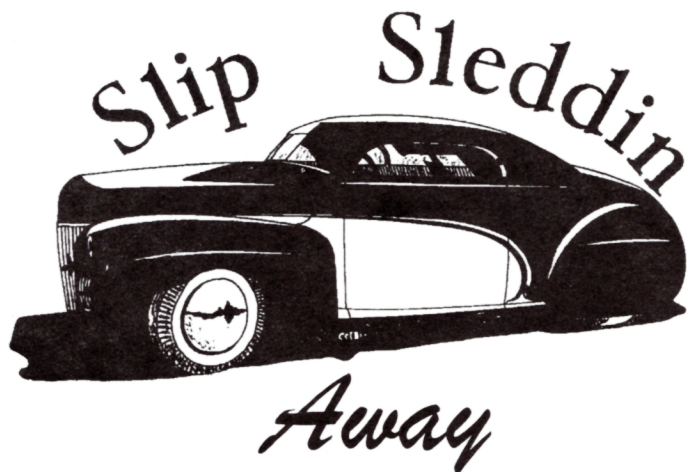
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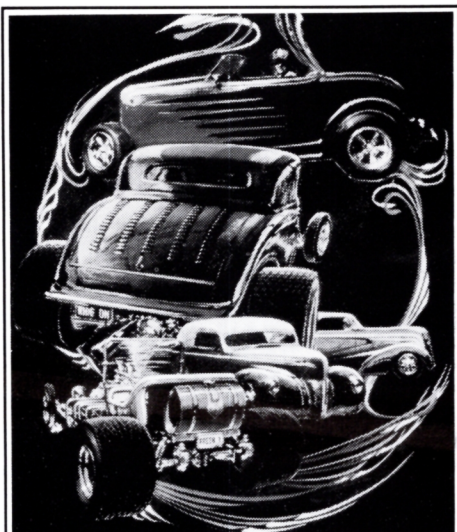
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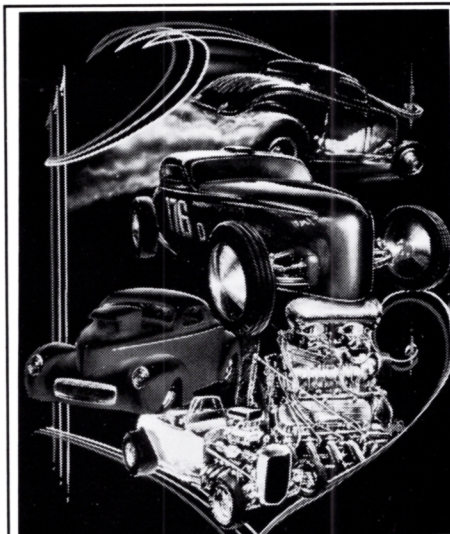
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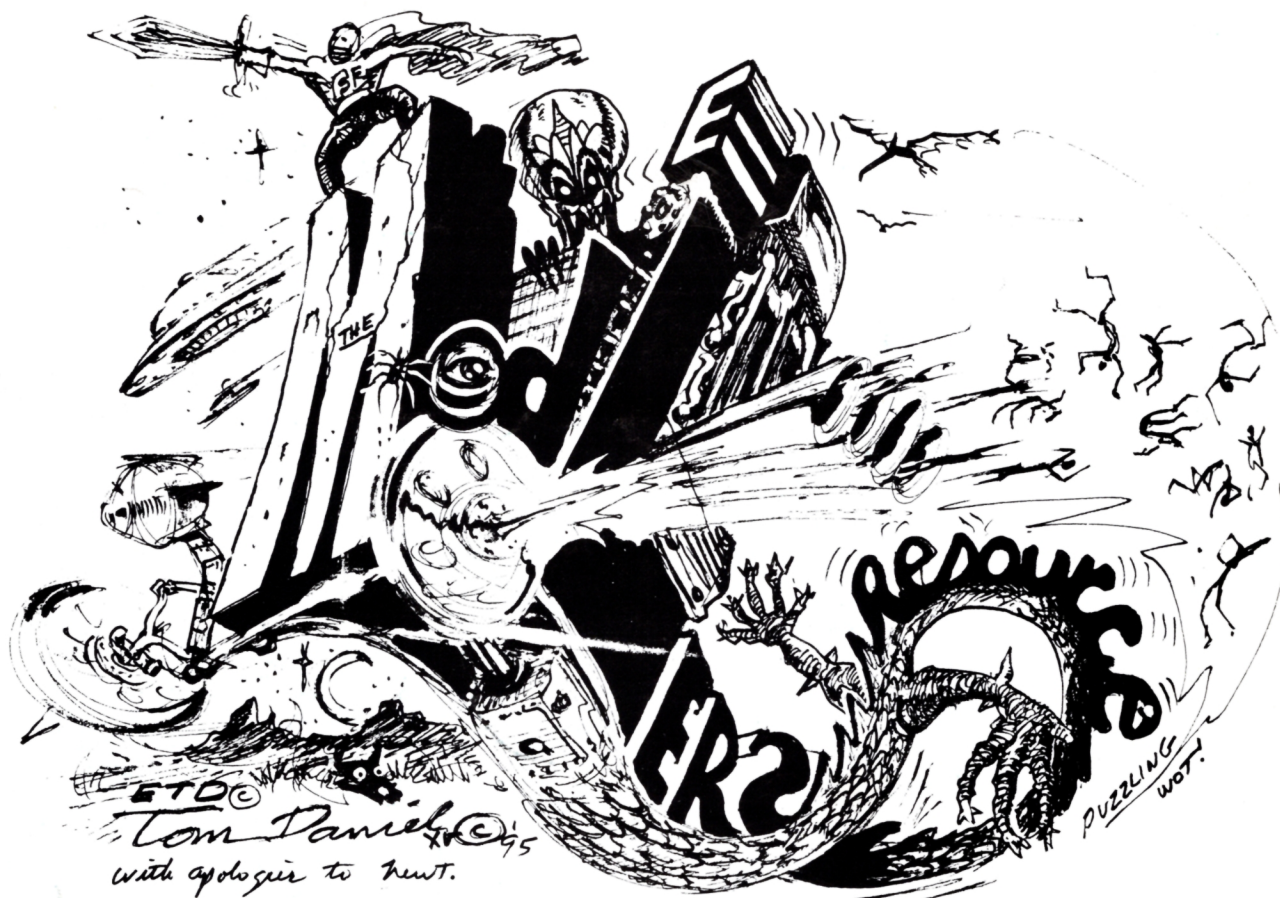
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